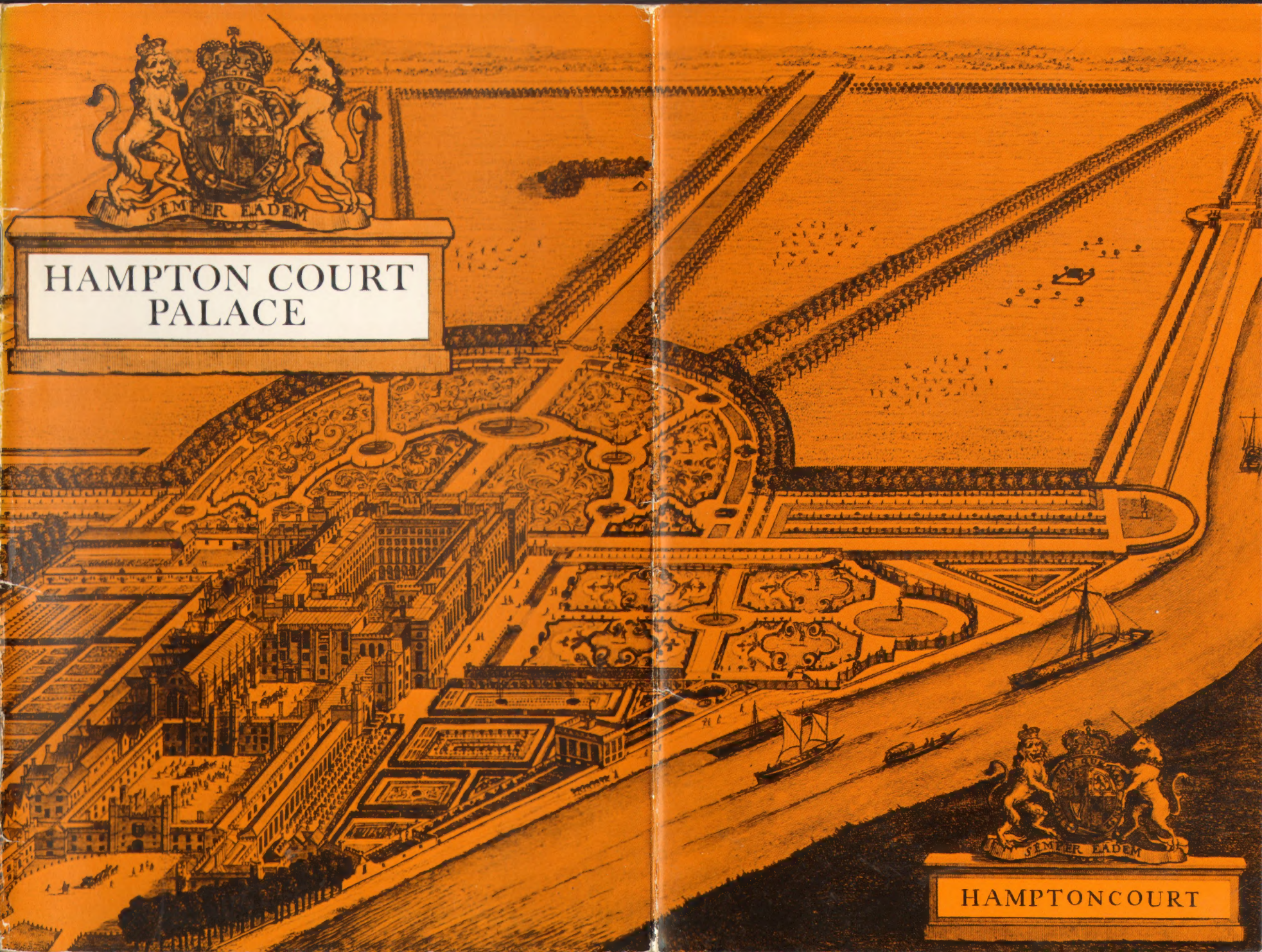
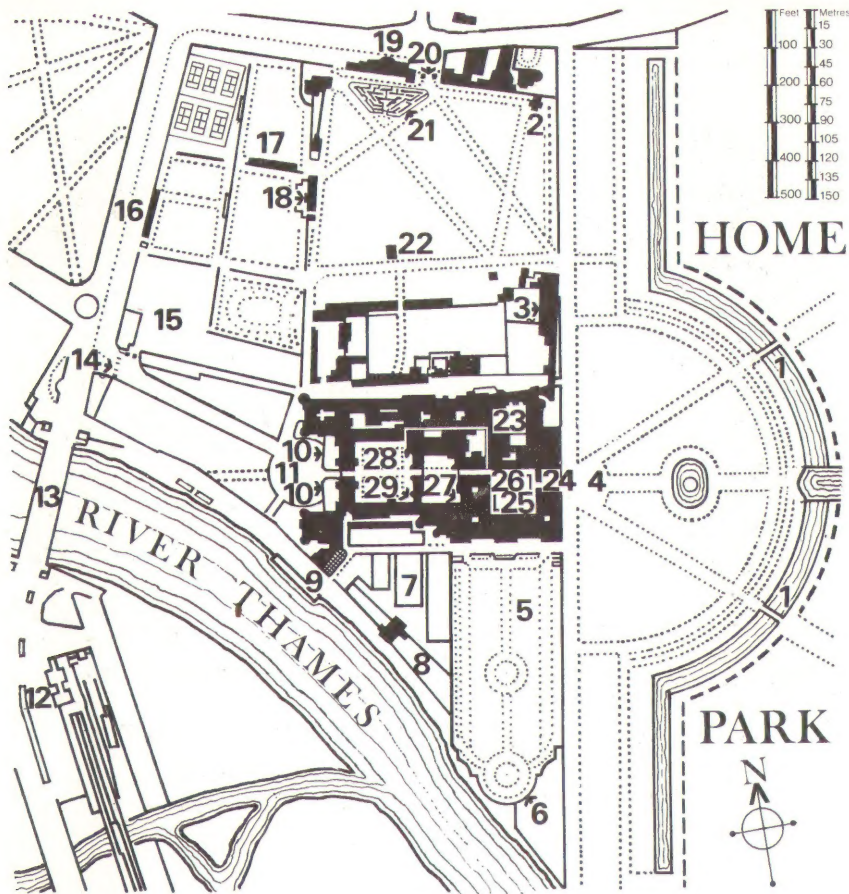


HAMPTON COURT PALACE



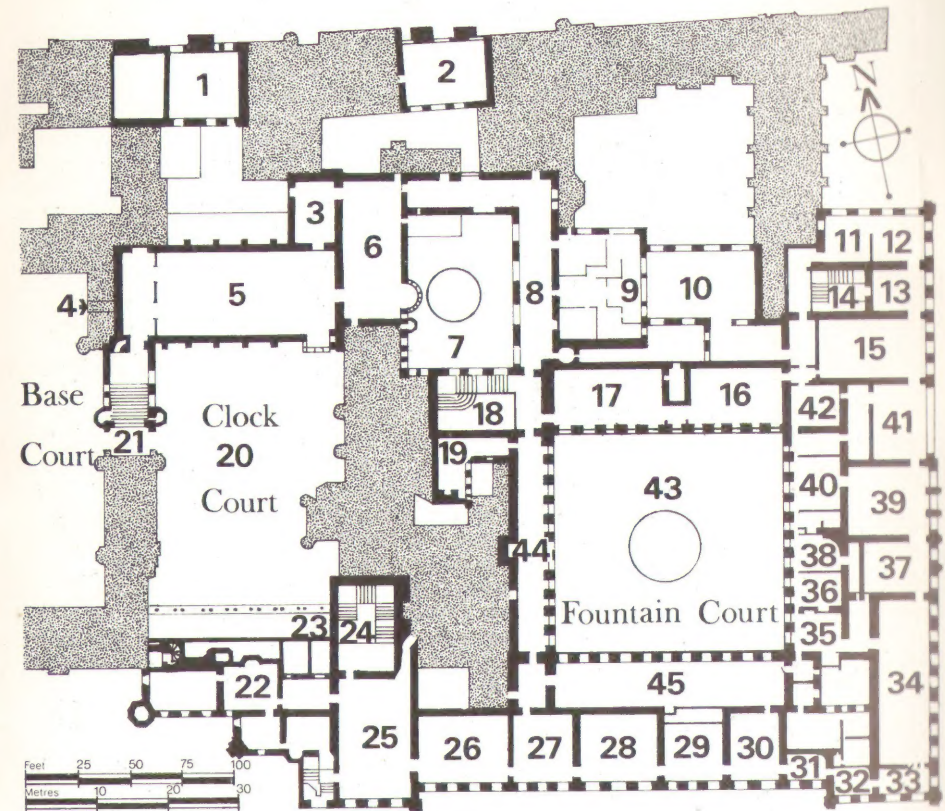
HAMPTONCOURT



Plan of Palace and Grounds

Paths are indicated by dotted lines

- | | |
|----------------------------------|---|
| 1 Canal | 16 Ladies' and gentlemen's lavatories |
| 2 Ladies' lavatories | 17 Cafeteria |
| 3 Tudor Tennis Court | 18 Restaurant |
| 4 East front | 19 Gentlemen's lavatories |
| 5 Privy Garden | 20 Lion Gates |
| 6 Tijou's wrought-iron screen | 21 Maze |
| 7 Pond Garden | 22 Gentlemen's lavatories |
| 8 Banqueting House | 23 Chapel Royal |
| 9 Great Vine | 24 Bookstall |
| 10 Moat | 25 Fountain Court |
| 11 West front | 26 Ladies' lavatories |
| 12 Hampton Court railway station | 27 Clock Court and entrance to State Apartments |
| 13 Hampton Court bridge | 28 Base Court or West Court |
| 14 Main entrance (Trophy Gates) | 29 Ladies' and gentlemen's lavatories |
| 15 Car park | |



The State Apartments

- | | |
|---------------------------------------|-------------------------------------|
| 1 King's Kitchen | 19 Wolsey Room |
| 2 Tudor Kitchen | 20 Clock Court |
| 3 Horn Room | 21 Anne Boleyn's Gateway |
| 4 Cellars and kitchens entrance | 22 Wolsey Room |
| 5 Great Hall | 23 State Apartments entrance |
| 6 Great Watching Chamber | 24 King's Staircase |
| 7 Round Kitchen Court | 25 King's Guard Room |
| 8 Haunted Gallery | 26 King's First Presence Chamber |
| 9 Royal Pew | 27 King's Second Presence Chamber |
| 10 Chapel Royal | 28 Audience Chamber |
| 11 Prince of Wales's Bedroom | 29 King's Drawing Room |
| 12 Prince of Wales's Dressing Room | 30 King William III's Bedroom |
| 13 Prince of Wales's Presence Chamber | 31 King's Dressing Room |
| 14 Prince of Wales's Staircase | 32 King's Writing Closet |
| 15 Public Dining Room | 33 Queen Mary's Closet |
| 16 Queen's Presence Chamber | 34 Queen's Gallery |
| 17 Queen's Guard Chamber | 35 King George II's Private Chamber |
| 18 Queen's Staircase | 36 King George II's Dressing Room |
| | 37 Queen's Bedroom |
| | 38 Queen's Private Chamber |
| | 39 Queen's Drawing Room |
| | 40 Private Dining Room |
| | 41 Queen's Audience Chamber |
| | 42 Queen's Private Chapel |
| | 43 Fountain Court |
| | 44 Communication Gallery |
| | 45 Cartoon Gallery |

Department of the Environment

HAMPTON COURT PALACE

by the late G. H. CHETTLE OBE, FSA
formerly Inspector of Ancient Monuments

with additions by
JOHN CHARLTON MVO, PSA

LONDON

HER MAJESTY'S STATIONERY OFFICE

1971

First published 1950
Fifth edition 1971

Acknowledgements


The illustrations on the cover and on pages 3, 7, 10, 12, 15 (lower), 16, 17, 18, 22, 23 (lower), 24 (right) and 25, 26, 30, 33, 34, 37, 38-39 and 39 (upper) are reproduced by gracious permission of Her Majesty The Queen.

Acknowledgements are also made to the following for permission to reproduce illustrations:

J Allen Cash, pages 9 and 36

Warburg Institute, page 10

National Monuments Record, pages 11 and 28



Hampton Court Palace

Hampton Court was built in the reign of Henry VIII by Thomas Wolsey, Archbishop of York, on a site which he acquired on lease in 1514 from the Order of St John of Jerusalem. In the following year Wolsey became a cardinal and Lord Chancellor of England. He was already the most powerful and was rapidly becoming the richest subject in the kingdom. This country house on the bank of the Thames was planned and furnished with a magnificence rivalling, if not surpassing, that of a royal palace. The Cardinal's household numbered nearly 500; 280 richly furnished rooms were kept always prepared for guests; and when a treaty between France and England was signed in 1527 the French Ambassador and his retinue of 400 were entertained at Hampton Court at the Cardinal's expense. But his fall was near. Two years later he was stripped of all his wealth and power. In a desperate effort to regain the King's favour he had presented to Henry VIII his manor of Hampton Court with its buildings and furnishings, its tapestries and its plate; but on 30th October 1529, all his lands and goods were declared forfeit to the King. Although he received a general pardon in February 1530 and retired to his Province of York, he was arrested in November for high treason, but died while he was being brought to London.

Henry VIII at once began to enlarge the house, making it one of the most luxurious palaces in the kingdom. In turn he brought Anne Boleyn, Jane Seymour, Anne of Cleves, Catherine Howard and Catherine Parr to the palace as Queen. His children, Edward VI (who was born here), Mary I and Elizabeth I, each held court here; and here James I presided over the conference for the determining of things said to be "amiss in the Church". Its deliberations did little to set things right in the Church, but from it sprang the Authorised Version of the Bible. Charles I lived here as King, and, for a short time, as prisoner during the Civil War; and

Opposite: *Anne
Boleyn's Gateway,
showing the arms of
Cardinal Wolsey over
the archway and the
Astronomical Clock*

Below: *A roundel in
Clock Court depicting
Julius Caesar*



after his death, when the royal possessions were sold by order of Parliament, the palace was retained for the use of the Protector, Oliver Cromwell, though its chapel was stripped of its "popish" images and pictures and plain glass was set in its windows. Charles II repaired the palace and laid out the gardens anew; but his brother James II never lived here.

With the revolution of 1688 and the accession of William and Mary came the second great rebuilding at Hampton Court. Though the Tudor palace was spacious enough, it was nearly two hundred years old and did not suit the taste or the convenience of the new sovereigns. Sir Christopher Wren was commissioned to plan a new palace. Many designs were made, and one scheme at least involved the destruction of the whole of the then existing buildings except the Great Hall. Work was begun in 1689. The first or Base Court and the Clock Court were not altered, but the third courtyard, round which the State Rooms and private apartments of the sovereign were grouped, was demolished to make way for the suites of rooms and galleries which now surround the Fountain Court. The new building, of brick with Portland stone enrichments, was designed in the classic renaissance style of the day, and the gardens were replanned in the formal manner of France; but beautiful and dignified as Wren's building is, it is quiet, almost domestic, compared with the pomp of such a palace as Versailles. Queen Mary died in 1694, and the plan for the complete rebuilding of the palace was abandoned. At William's death in 1702 the interior of the new building was not yet finished, so that the decoration of many of the rooms was done to suit the taste of Queen Anne and the first two Georges.

After the death of George II in 1760 the palace was never occupied by a reigning sovereign. Queen Victoria threw open the State Rooms to the public.

In earlier times Hampton Court, like many great houses near London, was approached by water. The royal barge was rowed down the river to Greenwich Palace, or up from Greenwich to the Tower, to Somerset House, to Whitehall, to Westminster or to Hampton Court. Now the usual approach is by road, entering through the Trophy Gates, built in George II's reign with leaden trophies of arms on the outer piers, and on the two middle ones the lion and the unicorn supporting shields bearing the arms of George II. The gates lead into the Outer Green Court. On the left are the Cavalry Barracks, now converted into flats for some of the palace staff; on the right is the river; in front is the west side of the palace, separated from the Outer Green Court by a moat. At either end of the building are projecting wings which were added by Henry VIII about 1536, and between the wings is the main entrance front of Wolsey's manor house. His GREAT GATEHOUSE, in the middle, was originally two storeys higher, with





Cardinal Wolsey, from a
portrait in the Biblio-
thèque Municipale,
Arras

lead cupolas on the turrets crowned by gilded weathervanes. The regrettable alteration was made in 1771–73, and a hundred years later much of the facing brickwork was renewed. The moat was filled in by Charles II, and the bridge which Henry VIII built to replace an earlier one was buried. When the moat was dug out again by the Office of Works in 1910 the bridge was found complete except for its parapets which were renewed together with the supporters of the royal arms, known as the King's Beasts, on either side.

Over the main gateway, below the oriel window, is a copy of the original panel carved with the royal arms of Henry VIII, and on each turret is a terra-cotta roundel, originally at Whitehall, with a head in high relief of a Roman emperor. The oak doors, with linen-fold panels, are of Tudor date, but the stone vaulting within the gateway is a restoration made in 1882.

The first courtyard, or BASE COURT, is little altered since it was built by Wolsey. The passages which surround it lead to "lodgings" in which his retinue or his guests were housed. Tapestries were bought for rooms over the Great Gatehouse in 1522–23. Over the arch facing this court are the arms of Henry VIII copied from the original, and on the two outer turrets are the badges and initials of Queen Elizabeth I and the date 1566.

On the opposite side of the courtyard is the second gate tower, known as ANNE BOLEYN'S GATEWAY, since it was embellished by Henry VIII during the short reign of his second queen. The bell-turret above the gate-tower was added in the eighteenth century, but one of its two bells dates from 1480, that is, it belonged to the Knights Hospitallers of St John whom Wolsey displaced. The clock was brought here from St James's Palace by William IV. The stone vaulting within the gateway was restored in 1882. Over the arch are carved royal arms of Henry VIII and at the sides are medallions of Roman emperors modelled in terra-cotta by the Italian Giovanni da Maiano for Cardinal Wolsey. There were eight of these made for Hampton Court in 1521, and for the King a similar series was made to decorate the "Holbein" Gate of Whitehall Palace. They were originally coloured and gilded.

The CLOCK COURT, the main courtyard of Wolsey's house, has been altered at several different periods. On the left or north side is Henry VIII's Great Hall; the east side was largely rebuilt in George II's reign; the colonnade on the south side is the work of Sir Christopher Wren; while the west side, with Anne Boleyn's Gateway, is of Wolsey's building, as is shown by the beautifully modelled panel of the Cardinal's arms in terra-cotta supported by putti and surmounted by a cardinal's hat. The panel is obviously of Italian workmanship, and although the arms and hat were defaced by Henry VIII the comparatively modern restoration is well done. The base of the panel bears Wolsey's motto: *Dominus michi adjutor*.



Henry VIII, by Joos van Cleve (d 1540)





Fountain Court

Above the second-floor window is the famous Astronomical Clock made for the King in 1540 by Nicholas Oursian, probably to the designs of the Bavarian astronomer, Nicholas Cratzer, Fellow of Corpus Christi College, Oxford, who held the royal office of Deviser of the King's Horologies. The clock indicates the hour, the month, the day of the month, the number of days since the beginning of the year, the phases of the moon and its "southing", from which can be calculated the approximate time of high water at London Bridge. It will be noticed that the sun revolves round the earth, since the clock was contrived before the discoveries of Galileo and Copernicus. The dial is 2.4m (7 ft 10 in.) in diameter, and three separate copper discs revolve at different rates round the central point, the earth.

The phases of the moon are shown: next are the names of the months, the days of the week, the signs of the zodiac. The outer edge of this third disc is marked in 360 divisions. On the stone frame a segmented metal ring is now mounted bearing the hours, painted in two sets of twelve; and in its corners are the badges and initials of Henry VIII.

About 1840 the dial, no longer in working order, was removed to a store-room, but in 1879 it was replaced and new mechanism was made. Quite recently it has been cleaned and repainted according to the original colours revealed by cleaning. Two more of Giovanni da Maiano's terra-cotta roundels are set on the turrets of the gateway.

On the opposite side of the courtyard is the GEORGE II GATEWAY, over which is carved the date 1732 to mark the completion of State Rooms made for George II. This gate leads to the Fountain

Opposite: *The
Astronomical Clock*



*Above: Carvings by
Grinling Gibbons in the
King's Private Dressing
Room*

*Opposite: The Great
Gatehouse from Base
Court*

Court of William III's palace, and thence to the Broad Walk and the Great Fountain Garden. Four more roundels are set on the turrets on either side of the gate. On the right or south side of the courtyard is the Ionic colonnade which leads to the State Apartments, designed by Wren for William and Mary. Just in front of the colonnade a brick pattern set in the paving marks the site of the original south side of Wolsey's courtyard. It was demolished when the "Wolsey Rooms" behind the colonnade were built in the 1520's.

The State Rooms of the palace are on the first floor, and consist of two distinct suites, each including a guard room, presence chamber, audience chamber, drawing room, state bedroom, and "closet" or dressing room. They are known as The King's Side, which faces south on to the Privy Garden, and The Queen's Side, which faces east on to the Great Fountain Garden. Parallel to these suites, and facing inwards on to the Fountain Court, are the communicating galleries and the private apartments, in which the sovereigns could be free from some part at least of the ceremonial of the court. Each range of State Rooms is approached by a state staircase, while the private rooms have access to minor staircases communicating with the various floors of the palace. Above and below the State Rooms were the apartments allocated to the courtiers, the guests of the sovereigns, and the staff. Some of these rooms now form the "grace and favour" apartments granted by the sovereign to private persons. The visitor traverses the King's State Rooms in the order in which the courtiers and guests of 270 years ago gained access to the King; but the Queen's State Rooms are visited in the reverse order, so that the





entrance to the Queen's Audience Chamber is behind, instead of facing, the Chair of State under its embroidered canopy.

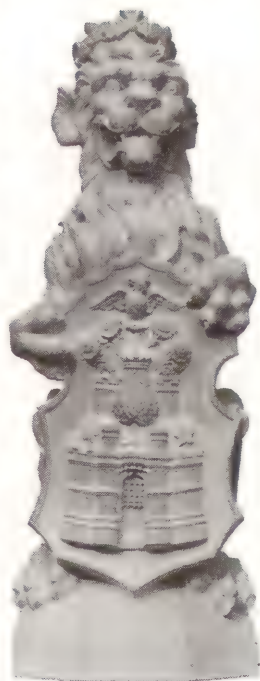
The KING'S STAIRCASE, approached through the colonnade in Clock Court, was finished and decorated about 1700. The wrought-iron balustrade was made from the designs of the famous French smith, Jean Tijou. The walls and ceiling display an elaborate composition by the Italian painter Verrio, who died in the palace in 1707. The subject matter is complex, somewhat obscure and may contain many features of political allegory.

The north wall, where Apollo presides over a descending sequence of figures which includes the nine Muses, Ceres, Flora, Pomona and various river-gods, may represent the benefits of the rule of William of Orange (whose orange symbol occurs elsewhere in the painting). The scenes depicted on the other (north and east) walls, however, strongly resemble incidents described in the first part of the *Satire on the Caesars*, written in Constantinople in 361 by Julian the Apostate, whose figure, writing to the instructions of Mercury, is painted on the south wall. Briefly the subject of the *Satires* (a work not unfamiliar to late Stuart political writers) is an invitation by Romulus (here shown with the she-wolf) to the Shades of Roman Emperors to attend a banquet of the gods (who appropriately occupy the ceiling). Nemesis (with flaming sword) threatens the Emperors (or Caesars), of whom Julius is here shown out in front and Nero on the extreme right, with punishment for their misdeeds. Meanwhile, to the left, club-bearing Hercules (William III's favourite hero, whose Labours were painted by Laguerre on the south front of Fountain Court) commends to the gods the merits of Alexander, behind whom hovers the figure of Victory. The *Satire on the Caesars* was loudly invoked in late seventeenth-century polemics, a subject too involved to be discussed here; but in this context it would be possible to regard the Emperors as representing the last of the Stuarts and Alexander as William III, the favoured of Hercules.

The staircase landing leads into the King's Guard Chamber, but before inspecting it the Tudor rooms on the right should be visited. Though known today as the "WOLSEY ROOMS" they were used not by the Cardinal, whose rooms were far grander, but by guests or senior members of his household. The first two rooms, originally one, but divided in the seventeenth century, are lined with sixteenth-century linen-fold panelling, some of it re-set. The room beyond has plainer and slightly later panelling and an elaborate ceiling decorated with Wolsey's badges and recently restored. The pictures include a remarkable anti-Papal allegory by Girolamo Treviso (1497-1544), showing the Pope being stoned, the only surviving piece from Henry VIII's collection of anti-Papal allegories; and van Leemput's copy (made in 1667 for Charles II) of Holbein's painting of Henry VII and VIII and

Opposite: *The Chapel Royal*

Below: *One of the King's Beasts (restored) which stand on the Moat Bridge. Others are illustrated on pages 19, 23 and 27*





*A roundel in Clock
Court, depicting
Vitellius*

their wives, Margaret of York and Jane Seymour, which was destroyed in the Whitehall fire of 1698. The altar-like structure round which they are grouped is inscribed with elegaic couplets commending the wisdom of Henry VII in bringing peace to the country after the Wars of the Roses and of Henry VIII in breaking with the Pope. The left-hand side of Holbein's original pencil drawing may be seen in the National Portrait Gallery.

The room beyond also has a restored patterned ceiling with Wolsey badges, but the windows were enlarged in the eighteenth century. From it the privy garden can be viewed. The pictures include one which shows Hampton Court from the south before the Wren alterations. In the centre background is the curious boat-shaped roof-line of the Great Hall; to the left the Great Gatehouse (then twice its present height) and to the extreme right the Water-Gate, which was the usual access to the palace. There are also a number of seventeenth-century portraits, including one of Henry VIII, after Holbein, and one of his son, Edward VI, who was born and christened at Hampton Court.

Back in the previous room a doorway to the right leads to two further sixteenth-century rooms, which were improved by Elizabeth I. They are at present hung with the fine and well-preserved "Barbarini tapestries" formerly at Buckingham Palace. Of seventeenth-century north-Italian needlework, they depict, somewhat after the manner of Poussin, such scriptural scenes as the Last Supper and the Massacre of the Innocents.

A doorway beyond leads to the "Beauties Stair" so-called because it once led to a ground-floor room where the pictures known as the "Hampton Court Beauties" were at one time displayed. It is a good piece of Wren design and typical of the subsidiary staircases in the palace. Opposite the landing is a general view of the palace, painted in the reign of George I and showing details of the gardens at the time.

From the staircase is entered the KING'S GUARD ROOM where the Yeomen of the Guard stood on duty when the sovereign was in residence. Above the panelling its walls are lined with an elaborate display of more than 3 000 arms arranged by William III's gunsmith, Harris — a form of decoration found in several of the other royal palaces, but only here still set out in their original pattern. A wide doorway opposite leads to the First Presence Chamber. (*It should be noted that the name of this and each of the succeeding state apartments is written in gold letters above the doorway in the further side of the room.*)

From the King's Guard Room a wide doorway on the left leads to the FIRST PRESENCE CHAMBER. The oak door cases and cornice, and the festoons of fruit and flowers in limewood, were carved in the workshops of Grinling Gibbons. Against the middle of the wall facing the visitor, under a canopy embroidered in



Above: *The Great Gatehouse and Moat Bridge*
Below: *The King's Staircase*







Left: *The King's State Bedroom*

silver with the arms and motto of William III, stands the Chair of State, and opposite hangs a picture by Sir Godfrey Kneller of William III on horseback painted in 1701 for this very position. The series of Hampton Court Beauties, painted for Queen Mary II by Kneller, have never left the palace. They were formerly in the demolished Water Gallery and were moved here by George IV.

What is called the SECOND PRESENCE CHAMBER is decorated in the same manner but is slightly smaller; it has no canopy and was rather an ante-room to the Audience Chamber beyond. Between the windows are mirrors with engraved borders, and on the opposite wall is one of a series of sixteenth-century Flemish tapestries illustrating the story of Abraham, of which the remainder hang in the Great Hall. Over the chimneypiece is a portrait of Christian IV of Denmark, brother-in-law of James I. In this room are exhibited Italian paintings of the sixteenth and seventeenth centuries. They include "The Lovers" by Titian, which was part of the collection of Charles I, who bought Giorgione's "Shepherd with a Pipe" on the other side of the room.

The AUDIENCE CHAMBER is in the middle of the south front of the Wren building, and from the windows there is a good view of the Privy Garden. Against the east wall stands a chair of state under an embroidered canopy made for William III. On the walls are pictures by Tintoretto, the "Marriage of St Catherine" by Veronese, and a portrait by Honthorst of Elizabeth, Queen of Bohemia, sister of Charles I who, after many years of exile, returned to England nine months before her death in 1662. Two beautiful wall mirrors made for William III should also be noticed.

Opposite: *The Great Hall*

*The Duchess of
St Albans, by Kneller*



The KING'S DRAWING ROOM is only partly panelled, as (like those of the three preceding rooms) its walls were originally hung with tapestries. Over the white marble chimneypiece an overmantel with elaborate festoons, wreath, and cherub heads carved by Gibbons frames a portrait of Isabella, Archduchess of Austria. On the walls are paintings by Correggio, Titian, Tintoretto, and Andrea del Sarto. The fire-back shows the arms of James I.

WILLIAM III'S STATE BEDROOM has a fine cornice and an elaborately decorated ceiling, with painting by Antonio Verrio showing Endymion asleep in the arms of Morpheus. Over the mantelpiece with its interesting triple mirror is a portrait of Anne Hyde, Duchess of York, the mother of Queen Mary II. The state bed, with its red velvet curtains and canopy, and the chairs and stools upholstered in the same material, were made for William III. The paintings on the walls are mainly Italian of the seventeenth century.

The KING'S DRESSING ROOM, or LITTLE BEDROOM, also has a ceiling painted by Verrio, depicting Mars in the lap of Venus. The paintings in this room belong to the early sixteenth century and nearly all have been in the royal collection for centuries. There is a contemporary portrait of Henry VIII and a painting by Holbein of Christ at the tomb. Other important paintings are "Adam and Eve" by Mabuse, which was given to Charles I, and "The Children of Christian II of Denmark" by the same painter. This room and the adjoining WRITING CLOSET are less state rooms than private rooms. From the latter a door opened on to a private staircase which gave access to the ground floor and the garden. Above the corner fireplace is a mirror in which the whole perspective of the preceding rooms is reflected. These small, intimate rooms form the junction with the Queen's suite, which faces east over the Great Fountain Garden. The little adjoining room at the corner of the south and east fronts is known as QUEEN MARY'S CLOSET or BOUDOIR (although it was never used by her), because the walls were once hung with needlework done by her and the ladies of her court. It now contains an interesting group of mainly sixteenth-century paintings of German and Flemish schools, the best known being "The Massacre of the Innocents" by Pieter Breughel the Elder. No one attending state functions would penetrate as far as these rooms from either direction. The link between the King's and the Queen's state rooms was a gallery which will be described later.

Owing to the death of Queen Mary before the building was completed the east side of the palace was finished and furnished only in the following reigns.

The QUEEN'S GALLERY, a splendid room, 24.4m (80ft) in length, with a cornice carved by Grinling Gibbons and a beautiful marble chimneypiece carved by John Nost, was completed for



Queen Anne. George I had the walls hung with tapestries woven in Brussels to Gobelins designs, made in 1662 by Charles le Brun. The splendid blue and white china vases, used for growing tulips and hyacinths, were made for William and Mary and bear their arms and cipher and the motto of the House of Nassau, *Je maintiendray*.

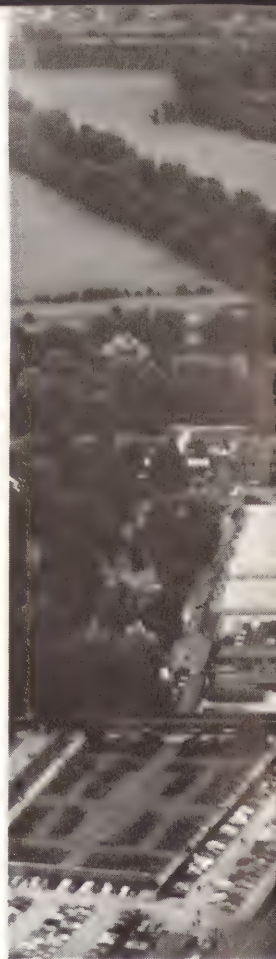
The QUEEN'S BEDROOM was decorated in 1715, when Sir James Thornhill painted the ceiling with Aurora in her chariot rising from the sea. Night and Sleep lie below her. On the deep cove are medallion portraits of George I, the Prince and Princess of Wales (afterwards George II and Queen Caroline) and their son Prince Frederick. The state bed, chairs and stools, upholstered in crimson damask, were made in 1715-16 for the Prince and Princess of Wales.

The QUEEN'S DRAWING ROOM, in the middle of the east range of rooms, was decorated by Verrio in 1705 for Queen Anne. On the ceiling the Queen is represented as Justice. On the west wall, opposite the windows, the Queen receives the homage of the four quarters of the globe; on the north wall her husband, Prince George of Denmark, Lord High Admiral of England, points to the fleet; and on the south wall Cupid is drawn by seahorses over the waves, while the British fleet rides at anchor in the background. These paintings were covered up in 1741 and not brought to light again till 1899. Facing the windows is the state bed made for Queen Anne, with chairs, stools and benches, all upholstered in cut velvet.

The view from the windows over the Great Fountain Garden is of unusual beauty. Three avenues radiate from this point to intersect a vast semicircle of trees and water, and stretch on across the Home Park. The middle avenue is interrupted by a fountain, and beyond the semicircle stretches the Long Water, made in the reign of Charles II, but incorporated in the early eighteenth-century layout.

The QUEEN'S AUDIENCE CHAMBER was used for state receptions during the reign of George I by the Prince and Princess of Wales, afterwards George II and Queen Caroline. The walls were at that time hung with tapestries, but are now decorated with seventeenth-century portraits. Perhaps the most interesting pictures are those which show the famous dwarf Jeffrey Hudson, an attendant on Queen Henrietta Maria, who was probably the last of the Court Jesters. Despite his size he fought in the Civil War and shot a man in a duel. Guests attending the state receptions entered by the north door, facing the chair of state under its embroidered canopy. A door in the corner (closed) leads to a private staircase and to the rooms facing the Fountain Court.

The PUBLIC DINING ROOM received its name in the reign of George II, who did occasionally dine here in public: but it was originally planned as a Music Room, and was some 4 m (13 ft)



*An aerial view of
Hampton Court Palace*



longer. The decorations were designed by William Kent c. 1732–35. In the pediment of the marble chimneypiece are the royal Hanoverian arms of George II. The walls are hung with a series of paintings by the eighteenth-century Venetian artists Sebastiano and Marco Ricci, bought by George III from the collection of Joseph Smith, British Consul in Venice.

North of the Public Dining Room is the Prince of Wales's Suite. Largely the work of Vanburgh, it was used by George I and Queen Caroline when Prince and Princess of Wales, and later by Frederick, Prince of Wales, and his wife, Princess Augusta, the parents of George III. The first room is the PRESENCE CHAMBER, hung with early Italian pictures, most of them bought by the Prince Consort and including a Madonna and Child with Angels by Gentile da Fabriano and a small but superb altarpiece by Duccio. The DRAWING ROOM, facing east and north, gives an unexpected view of a sheltered corner known still as LADY MORNINGTON'S





GARDEN, from that famous countess, mother of the Marquess Wellesley and the Duke of Wellington, whose private refuge it was. The PRINCE OF WALES'S BEDROOM now contains Queen Charlotte's bed, designed by Robert Adam and formerly at Buckingham House.

A door in the corner leads to a small lobby opening on to the PRINCE OF WALES'S STAIRCASE. The charming balcony outside the door to the Presence Chamber should be noticed, with its elaborate wrought-iron festoons below the landing. On the walls are three pieces of Mortlake tapestry depicting the inconclusive battle between the English and Dutch fleets off Solebay in 1672.

The designs, generally attributed to William van de Velde, were woven by Francis Poyntz, who signs them with the arms of the City of London, a variant of the Mortlake shield he adopted. Among the colours flown by the English fleet appears the old version of the Union flag.

From the small lobby a door on the right leads to the QUEEN'S PRESENCE CHAMBER and GUARD CHAMBER – the rooms which courtiers would have entered first when attending the Queen's receptions or "Drawing Rooms". The decorations of these rooms also date from the reign of George I, and are heavy, almost clumsy, compared with the work designed by Wren.

From the small lobby already mentioned, connecting the Queen's Presence Chamber with the Public Dining Room, a

door leads to the **QUEEN'S PRIVATE CHAPEL**, which was fitted up for Queen Caroline, the wife of George II. Here her chaplain read prayers while the Queen dressed in the adjoining room. It now contains portraits of the sixteenth and early seventeenth centuries. The **QUEEN'S BATHING CLOSET**, or Dressing Room, is the first of a series of small oak-panelled private rooms facing west on to the Fountain Court. In one wall is a tall marble-lined recess with basin and tap. Above the corner fireplace with its oak chimney-piece are shelves on which some of Queen Mary II's collection of china used to stand.

The next room is the **PRIVATE DINING ROOM**, in which is hung a series of half-figures of Saints by Domenico Feti, from the collection of Charles I. From 1795 to 1813 this room and the adjoining rooms were occupied by the Stadtholder of the Netherlands, who had been driven from his own country by a revolution. The **LITTLE CLOSET**, or Antechamber, leads to the **QUEEN'S PRIVATE CHAMBER** or Dressing Room, in which is another marble-lined bath or basin.

The **KING'S PRIVATE DRESSING ROOM**, with an elaborately carved chimneypiece and overmantel, leads to **GEORGE II'S PRIVATE CHAMBER**. Opening out of this is a small domed ante-room which communicates with the **CARTOON GALLERY**, a splendid room 35.7 m (117 ft) in length, occupying the whole south side of the Fountain Court.

The **CARTOON GALLERY**, finished in 1699, was designed by Wren to display seven of the ten cartoons painted by Raphael in 1515-16 for Pope Leo X as designs for tapestries for the Vatican Palace, illustrating the lives of St Peter and St Paul. These seven cartoons were bought by Charles I in 1623 and were among the greatest treasures in his collection. After his execution, when Parliament ordered the sale of all the property of "the late Charles Stuart", these, and the equally famous and valuable "Triumph of Julius Caesar" by Andrea Mantegna were



A kitchen fireplace





A roundel in Clock Court depicting Galba

Right: A triptych by Duccio. Scenes include Christ and the Virgin Enthroned, and St Francis receiving the Stigmata



not sold. They now hang in the Victoria and Albert Museum. In 1905 Baron Emile d'Erlanger gave to the Crown a set of nine seventeenth-century tapestries copied from the original cartoons, and seven of these now hang in this gallery.

The lower part of the walls is panelled in oak, and between the tapestry panels are coupled Corinthian pilasters carrying the carved cornice. The chimneypiece of coloured marbles has a panel below the mantelshelf carved by John Nost, and above are two large pendants of fruit and flowers carved by Grinling Gibbons. Against the panelling are hung historical paintings of the time of Henry VIII, illustrating events from his reign, and a family group showing Henry VIII with his children and a posthumous portrait of Jane Seymour.

At the end of the Cartoon Gallery is a little ante-room with panelled walls and a vaulted plaster ceiling which communicates on the left with the Second Presence Chamber and on the right with another gallery, occupying the west side of the Fountain Court.

This COMMUNICATION GALLERY joins the King's and the Queen's State Apartments. On the panelled walls are now hung the "Windsor Beauties", painted by Sir Peter Lely, once hanging



The Field of the Cloth of Gold (mid-sixteenth century; artist unknown)





Above: *The Great Watching Chamber*

Below: *The Queen's Gallery*



in Windsor Castle. They are portraits of the ladies of Charles II's court, and include the likenesses of many well-known beauties of the Restoration.

At the end of the gallery a door on the left leads through two small lobbies hung with seventeenth-century pictures to a little room in the Tudor part of the palace. It is called **WOLSEY'S CLOSET**, and is the only room which gives a more or less complete picture of the decoration and colour lavished on the interior of Wolsey's house. The lower part of the walls are lined with restored linen-fold panelling which was probably covered with rich tapestry. Above this are set painted panels of the sixteenth century, representing scenes from the Passion of Our Lord. Recent restoration work has shown them to have been painted over work of the previous century. The ceiling is a chequerwork of richly-coloured badges and ornament, panelled with Tudor roses, Prince of Wales's feathers and rosettes, filled in with renaissance ornament, coloured and gilded. The panelled frieze is decorated with Tudor badges, mermen, mermaids, dolphins and vases; and below the frieze Wolsey's motto *Dominus michi adjutor* is repeated again and again. West of the closet is the **CUMBERLAND SUITE**, which takes its name from "Butcher" Cumberland, who occupied it for a short time. These rooms were designed by William Kent in 1732 for George II and comprise two large state rooms and a state bedroom.



The door at the north end of the Communication Gallery opens on to the landing of the **QUEEN'S STATE STAIRCASE**, with its beautiful balustrade of wrought iron designed by Jean Tijou, and its walls and ceiling painted by Kent in 1735. On the west wall, facing the first floor landing, is a great allegorical painting by Honthorst which is signed and dated 1628. The subject is the presentation to Jupiter and Juno of the Liberal Sciences by Apollo. The artist has depicted Charles I and his queen as Jupiter and Juno, attended by the Countess of Carlisle and other ladies of the court. The Duke of Buckingham represents Apollo. The lantern, of unusual design, was made by Benjamin Goodison in 1731. The door on the right opens into the Queen's Guard Chamber (closed) and the Queen's State Rooms, already described: opposite, a door opens into one of the Tudor Galleries.

The **HAUNTED GALLERY** was built by Wolsey, but owes its name to the story of the ghost of Catherine Howard, Henry VIII's fifth wife. Only fifteen months after her marriage she had been accused of misconduct and arrested. According to the story, before Catherine was sent to the Tower she was confined to her own chambers in Hampton Court. She escaped and ran along this corridor in the hope of speaking to the King, who was then hearing Mass in the Royal Closet. Just as she reached the Closet door, she was seized by the guards, who dragged her screaming back





along the gallery while the King, who must have heard her, continued his devotions. It is said that the despairing ghost of the Queen still shrieks along the Gallery, but no one today seems to have heard her.

The windows of the Gallery look out on to one of the smaller courtyards, known as the Round Kitchen Court. On the walls are tapestries which probably came from the collection of Queen Elizabeth. A door on the right leads to an anteroom, the HOLY DAY CLOSET and the ROYAL PEW, which form a gallery at the west end of the Chapel Royal. It was the custom in great houses for the master of the house and his family to worship in a gallery raised at the west end of the private chapel, facing the altar, while the household occupied the floor of the chapel below. The same custom was observed in the royal palaces. The Royal Pew was redecorated for William III by Sir Christopher Wren. Panelling was put up and the ceiling painted by Thornhill.

The CHAPEL ROYAL was built by Wolsey, but lavishly embellished by Henry VIII in 1535-36, when the magnificent fan-vaulted wooden ceiling, with its carved and gilded pendants and its blue vault powdered with stars, was constructed. The vaulting looks like stone but is, in fact, timber. The rest of the existing decorations, including the painted designs between the windows and the oak reredos carved by Grinling Gibbons, were designed by Wren. The windows, which had been altered in the eighteenth century, were replaced in their original form by the Prince Consort,

*The east front of the
Palace*

*Opposite: A wrought-
iron gate by Tijou*

A stone tablet bearing the arms of Henry VIII, on the north side of the chapel doorway



Opposite: The Long Water

except for the far one on the right. This is a blocked window with a *trompe l'oeuil* painted by Thornhill to suggest a casement through which pleasant architecture may be contemplated.

The Haunted Gallery is continued along the north side of the Round Kitchen Court to the GREAT WATCHING CHAMBER, a splendid room built by Henry VIII in 1535–36 as the Guard Chamber at the entrance to his Presence Chamber and State Rooms. These have been destroyed, but the Great Watching Chamber shows the scale of Henry's building. Its ceiling is elaborately panelled, the ribs curving down to form pendants and the spaces between set with bosses displaying the arms of Tudor and Seymour and the badges of Henry and Jane Seymour. The many lights of the curved bay window are filled with stained glass made in 1846, which displays the arms of four sees (Durham, Bath and Wells, Winchester, and York) which Wolsey held, his motto, and his badges. The head of Henry VIII also appears. The tapestries with which this room is hung were woven in Flanders. Four of them, representing the conflict of the Virtues and the Vices, date from about 1500 and were perhaps some of those bought by Wolsey in 1522. Three represent episodes from Petrarch's Triumphs: that of Death over Chastity, Fame over Death and Death over Fame.

The next room is known as the HORN ROOM, from the fact that the large numbers of antlers and horns which decorated the Haunted Gallery in Elizabethan days were thrown in here when they were taken down from the walls of the gallery. This room was shut up, and a wide opening with double doors was made in the wall between the Great Watching Chamber and the Great



Hall. The Horn Room is properly the "serving place" for the banqueting hall, and the staircase gives direct access to the Great Kitchens and cellars on the ground floor of the palace.

The GREAT HALL, built by Henry VIII to replace the more modest hall of Wolsey's house, was begun in 1531 and finished five years later. So impatient was the King that the work was carried on not only in daylight but by candlelight as well. It is 32.3 m (106 ft) long, 12.2 m (40 ft) wide, and 18.3 m (60 ft) high, with a hammer-beam roof enriched in every part with mouldings, tracery or carving. Amid the carved foliage of the main supports of the roof are the royal arms, sometimes impaling those of Anne Boleyn. The elaborate pendants, in the form of richly decorated lanterns, were carved by Richard Rydge of London, and show the strong influence of Italian art. Again, the badges and initials of Anne Boleyn can be seen, but before the hall was completely finished she had been beheaded and her lady-in-waiting, Jane Seymour, was Queen in her stead.

The dais, raised one step above the floor of the main hall, is lighted by a bay window with a beautiful fan-vault of stone with carved pendants. It was on the dais that the "high table" was set for the King and his most favoured guests, while the rest of the company sat at tables ranged down each side of the hall. In the middle of the floor, near the dais, was a stone hearth on which a fire was made, the smoke finding its way up into the roof and out of a "louvre" or grated opening, now blocked up.

The stained glass is all of Victorian date, and shows not only the arms, mottoes and badges of Henry VIII, but also those of Wolsey; and the names and pedigrees of Henry's wives, who all traced their descent from Edward I. The tapestries representing the story of Abraham were designed by Bernard van Orley about the middle of the sixteenth century and woven in Flanders.

An oak screen at the lower end of the hall supports the "Minstrel Gallery". Beneath the gallery is the "Screens Passage", the right-hand end of which communicates with a staircase leading up from the Great Kitchens, while on the left hand is a wide stone stairway which formed the approach to the hall from Anne Boleyn's Gateway, between the Base Court and the Clock Court.

Under the Great Hall, but entered from the north-east corner of the Base Court, is the KING'S BEER CELLAR. The normal population of the palace in Tudor times was probably about 500, and under the Ordinances of the King's Household everyone — nobles, courtiers, servants, men and women — was entitled to a certain quantity of beer or wine daily. The beer would be brewed on the premises, the wine imported. Two rows of stout oak posts support the floor of the hall above, and at the far end of the first cellar, in the middle of the cross wall, is the stone pier which carries the central hearth already mentioned. These cellars now



Above: *Young Man in Red*, a painting by the School of Holbein

Left: *Madonna and Child*, by Gentile da Fabriano (c. 1370–1427)

*Below : Portrait of a
young man, by
Giovanni Bellini*



*Right: Henry, Prince of
Wales (1594–1612)
with Robert Devereux,
third Earl of Essex, later
Parliamentary General in
the Civil War. (Artist
unknown)*



*The family of Henry VIII (artist unknown) Left to right: Princess Mary, Prince Edward,
Henry VIII, Jane Seymour, Princess Elizabeth*

house a collection of carving, tiles and metal work found from time to time in the palace. Here are pieces of the wrought-iron screens made by Jean Tijou for William III's garden and pieces cut from the timbers of the roof of the Great Hall when it was repaired. On one side are the former Communion rails from the chapel, made for Charles I, and a sixteenth-century chain-pump, perhaps used to clear blockages in the elaborate drainage system installed by Cardinal Wolsey.

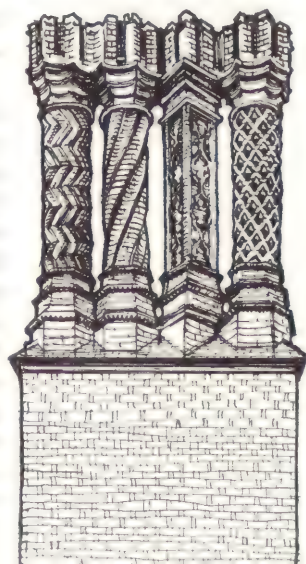
The second, smaller cellar leads to the **KING'S NEW WINE CELLAR** under the Great Watching Chamber, with its brick vault carried on stone piers. Some modern wine-casks have been set up on the old brick platforms to show the original arrangement.

At the far end are steps leading up to a door which opens into the **NORTH CLOISTER**, a wide low passage which was the main traffic route for the domestic army employed in supplying the inhabitants of the palace with meat and drink. A few paces to the left is the door at the foot of the stairs leading to the Horn Room, the serving place for the high table in the Great Hall. Farther on, on the right, two brick arches open into a wide **SERVING PLACE** where serving hatches with moulded oak frames and shutters hinged at the top communicate with the ranges of kitchens. Here troops of servants waited for the dishes and carried them upstairs either to the Horn Room and the high table or to the Screens Passage and the lower end of the Hall.

A narrow Tudor doorway at the far end of the Serving Place on the left opens into Henry VIII's **GREAT KITCHEN**, 11.3m (37ft) long and 8.2m (27ft) wide. In the north wall is a large fireplace spanned by an arch of stone with a brick relieving arch above it. A later fireplace is built inside it, as well as a row of brick ovens, and to the left is the door of a little store room. In the opposite wall are two more fireplaces of similar form, one of them 4.9m (16ft) in width, with a roasting-spit still in position.

In the west wall are two Tudor doorways and a blocked arch in which is shown a working model of the south side of the kitchen, illustrating the equipment which was used by the Master Cook in Henry VIII's time (right-hand fireplace) and that used in Georgian times (left-hand fireplace). Beyond is **WOLSEY'S KITCHEN**, originally 14.6m (48ft) long, but now curtailed. It seems that even so large a space was too small for the King's household, for the Great Kitchen and Serving Place were added by Henry VIII. Wolsey's Kitchen had three huge fireplaces, two of which are in the part now partitioned off. The third, in the north wall, is 5.1m (17ft) wide, but has a later fireplace and a brick oven built inside it. Against the west wall, which was built probably in George II's reign to divide the kitchen into two parts, are brick ovens. Various cooking utensils have been collected in the kitchens.

Chimney stacks in Clock Court



Part of the garden and exterior of the Tudor Tennis Court



The Gardens

At the north end of the Serving Place, below the long Tudor seven-light window, is a modern doorway which opens into TENNIS COURT LANE (so called because it leads to Henry VIII's Close Tennis Court), which skirts the north side of the palace. The great chimney-stacks of the kitchens, with their moulded brick chimney-shafts, are particularly striking. These shafts are noticeable in any distant view of the palace, and though hardly one is original they are such faithful copies of the fantastic designs of the sixteenth-century bricklayer that they may be accepted as representing his work. This north front is not entirely Tudor work, for the western end was altered in Georgian times, when sash windows were inserted; to the east are two pieces of nineteenth-century rebuilding which contrast with the sixteenth-century brickwork.

This side of the palace contained the "offices", and between it and the main courtyards are smaller courts: the Lord Chamberlain's Court; the Master Carpenter's Court; the Fish Court, named from the Fish Kitchen; the Back Court, south of the Great Kitchen; the Great Hall Court; the court south of the Privy Kitchen.

If the visitor re-enters the Serving Place from Tennis Court Lane and turns left along the North Cloister, past the door of the Wine Cellar, he will find that the Cloister follows the north and east sides of the Round Kitchen Court, passing a narrow doorway which affords a glimpse into the Chapel Court; continuing past the door of the Chapel Royal, on each side of which is a carved and painted stone panel with the royal arms of Henry VIII and the same arms impaling Seymour, with standing angels supporting the crown above each shield, and then passing through a little vestibule, he will find himself in the cloisters surrounding Wren's FOUNTAIN COURT, on the site of Henry VIII's Cloister Green Court. The court is still green, and in the middle is the fountain in its shallow basin. Above the arches of the cloisters are the tall windows of the State Apartments. The white Portland stone forms a beautiful contrast to the red brickwork, and the carved wreaths surrounding the circular windows of the second storey add richness to the design. On the south side these wreaths frame twelve panels instead of windows, depicting the Labours of Hercules, painted in monochrome by Laguerre.

From the East Cloister Walk an apsidal recess opens into a large square vestibule, which forms the main entrance from the GREAT FOUNTAIN GARDEN. Three doorways, with screens of delicate and elaborate wrought iron, open on to a paved terrace which borders the BROAD WALK, stretching on one hand to the Flower Pot Gate on the Kingston Road, on the other to the bank of the Thames, a distance of about 900 metres (nearly half-a-mile).



The Great Vine

In front is an immense semicircle of grass and flower-beds, bounded by two lines of trees and a canal, traversed by three avenues of clipped trees radiating from the middle windows of William III's palace.

From these lawns there is a beautiful view of Wren's buildings. The east front, containing the Queen's Apartments on the first floor, has the same ranges of windows as the Fountain Court, but the seven middle windows are included in a centre-piece faced entirely in stone. Four Corinthian columns flank the three windows of the Queen's Drawing Room, and carry an entablature and pediment. Over the middle window is carved a composition of trumpets, drapery, sceptres and crown with the initials of William and Mary, and in the pediment is a group of Hercules triumphing over Envy.

A gateway with handsome stone piers opens on to the terrace along the south side of the Wren building, with shallow steps descending to the PRIVY GARDEN, which is laid out on a formal plan of paths, lawns and trees, with statues and a fountain. Along the east side is a raised terrace which overlooks both the Privy Garden and the Broad Walk. On the opposite side, also raised above the garden level, is an alley of wych-elm which is called QUEEN MARY'S BOWER. At the far end, where the garden is bounded by the Barge Walk and the river, is the TIJOU SCREEN, a magnificent set of twelve wrought-iron gates or panels, 3.2m (10ft 6in.) high, designed by Jean Tijou for the Great Fountain Garden. Two of the set of gates still remain there, but the rest, after being sent for a time to the Victoria and Albert Museum,

were re-erected in their present position in 1902. They were carefully repaired under the direction of the Ministry of Public Building and Works.

The south front of the Wren building, like the east front, has a centre-piece of Portland stone, but it is less elaborate. Above the frieze is a Latin inscription recording the building of the palace by William and Mary.

GULIELMUS ET MARIA R(EX) R(EGINA) F(ECERUNT)

On the terrace on either side of the centre-piece stand figures of Mars and Hercules, appropriate symbols for William III whose rooms looked on to this side.

The ground floor of this wing contains WILLIAM III'S ORANGERY, 47.8m (157 ft) in length, with oak-panelled walls and glazed doors opening on to the terrace. Here orange trees, planted in tubs, were kept during the cold months and moved on to the terrace in summer.

*Hampton Court from
the River Thames.
By an unknown
artist*

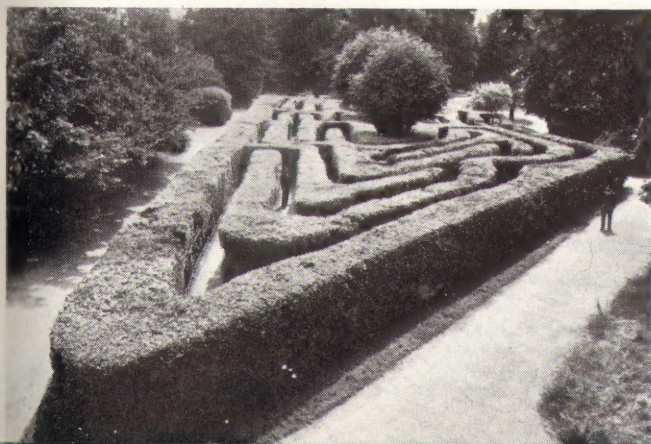


At the west end of the terrace another gateway, by the foot of the steps leading to Queen Mary's Bower, opens on to a walk bounded on the left by small flower gardens enclosed by brick walls sometimes called the TUDOR GARDENS, though they were replanned in the eighteenth century. Immediately on the right, in the angle formed by the junction of the Tudor buildings with William III's palace, is the tiny KNOT GARDEN, designed and planted in 1924 to illustrate the type of garden fashionable at the end of the sixteenth century. On the stonework of the bay window overlooking this garden are the initials ER and the date 1568. To the left are the windows of the "Wolsey Rooms"; the octagonal angle turret is capped by an original lead cupola.

On the opposite side of the gardens overlooking the Thames, is the Banqueting House built by William III about 1700. The main



The wine cellar



Hampton Court Maze

room, approached from a raised terrace through a panelled ante-room, faces the river. The walls and ceilings were painted by Verrio with classical subjects. Above the chimneypiece is an enriched oblong mirror.

Farther on, partly hiding the back of the south range of the Base Court, is another Orangery, built for Queen Anne, known as the LOWER ORANGERY. It is temporarily closed while arrangements are made for the rehanging there of the famous Mantegna cartoons of the Triumph of Caesar — one of the most valuable paintings in the possession of the Crown.

Close to the Lower Orangery is the Vinery, housing the GREAT VINE, planted in 1769. The stem is said to measure 2 m (6 ft 9 in.) in girth and the main branch is over 30.5 m (100 ft) long.

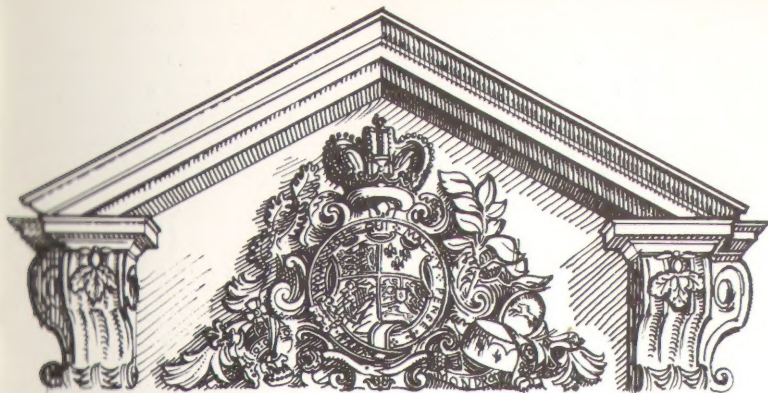
The Wilderness and the Maze



The Tiltyard Gardens

If the visitor turns to the left along the Broad Walk on emerging from the palace he will pass first a picturesque wing of the Tudor building which is partly hidden by a garden wall; then the curious CLOSE TENNIS COURT built by Henry VIII but altered by Charles II and still in use; and then, through a gateway in the high brick wall, the visitor may pass into the WILDERNESS. A diagonal path on the right leads to the LION GATES on the main road, built in Queen Anne's reign, opposite to the famous Chestnut Avenue in Bushy Park which was planned to form the main approach to the palace when William III was still contemplating complete rebuilding and the laying out of an immense forecourt on the site of the Wilderness. Close to the Lion Gates will be found the MAZE, planted in the reign of Queen Anne and one of the most popular features of the garden. The close-clipped hedges which line the paths are 1.8 m (6 ft) high and 0.6 m (2 ft) thick.

West of the Wilderness lie the TILTYARD GARDENS, on the site of the Tiltyard where tournaments were held in Henry VIII's day. An area of 2.8 hectares (7 acres), enclosed by high brick walls, provided the jousting place, and five towers set in the walls gave accommodation to the spectators. In William III's reign the Tiltyard was turned into kitchen gardens, and four of the five towers were demolished; but in 1924 the remaining tower was converted into a tea-house, with lawns, trees and flower-beds in front; a rose garden was planted, and the rest of the ground was used for hard lawn tennis courts, putting greens, a car park, a restaurant and a cafeteria.



ADMISSION

State Apartments, Great Hall, Great Kitchen, Cellars, Vine :

WEEKDAYS May–September 9.30 to 6 ; October, March and April 9.30 to 5 ; November–February 9.30 to 4 ;

SUNDAYS May–September 11 to 6 ; October, March and April 2 to 5 ; November–February 2 to 4.

Visitors will be admitted up to a quarter of an hour before closing time.

Royal Tennis Court, Banqueting House: daily during summer months at the same time as the State Apartments.

Maze, from 9.30 am until 15 minutes before closing of gardens.

The Palace is closed on Christmas Day, Boxing Day and Good Friday.

LECTURE TOURS

At 11 and 3 from Monday to Saturday throughout the summer season and 4.30 on Sunday from May to mid-July and in September.

HOW TO GET THERE

Railway: Hampton Court Station by suburban trains from Waterloo.

Bus Nos. 72, 131, 201, 206, 216, 264 (weekdays) 267 ; also 211 on Saturdays ; 155 on Sundays.

Green Line Nos. 716, 716A, 718, 725.

River: Summer services from Westminster Pier to Hampton Court Pier.

Information for Visitors

Season Tickets

Valid for a year, and admit their holders to all ancient monuments and historic buildings in the care of the State. They cost 15s (75p) (old age pensioners, and children under 15, 7s 6d (37½p)) and can be obtained by writing to the Department of the Environment (AM/P), Lambeth Bridge House, London, S.E.1 ; at HMSO bookshops listed on the back cover ; or at most monuments.

© *Crown copyright 1971*

Published by

HER MAJESTY'S STATIONERY OFFICE

To be purchased from

49 High Holborn, London WC1V 6HB

13a Castle Street, Edinburgh EH2 3AR

109 St Mary Street, Cardiff CF1 1JW

Brazennose Street, Manchester M60 8AS

50 Fairfax Street, Bristol BS1 3DE

258 Broad Street, Birmingham B1 2HE

80 Chichester Street, Belfast BT1 4JY

or through any bookseller

Price 2s 6d [12½p] net

SBN 11 670408 X